



# esprit orchestra

alex pauk music **director**  
and **conductor**

**sunday november 23**  
**Inspired by Traditions**

ALEX PAUK • conductor  
ANDREW BURASHKO • piano  
MARIE BÉRARD • violin

Jane Mallett Theatre,  
St. Lawrence Centre for the Arts

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**esprit**orchestra

alex pauk music director and conductor



esprit orchestra

**Alex Pauk, Music Director & Conductor**

Sunday November 23<sup>rd</sup>, 2008

Jane Mallett Theatre, St. Lawrence Centre for the Arts

**8:00 pm CONCERT**

**GUEST ARTISTS**

**Marie Bérard, violin**

**Andrew Burashko, piano**

**PROGRAMME**

*Short Ride in a Fast Machine (1986)*

John Adams

*Dream Rainbow, Dream Thunder (1986)*

R. Murray Schafer

**INTERMISSION**

*Dedication (1990-91)*

Valentin Silvestrov

for violin and orchestra

**INTERMISSION**

*Piano Concerto #1 (1926)*

Aaron Copland



Tonight's concert is being partially recorded for future broadcast on CBC Radio 2. Enjoy the concert again on The Signal, heard evenings from 10 pm - 1am, with hosts Laurie Brown & Pat Carrabré; and on Sunday Afternoon In Concert, heard each Sunday afternoon from 1-5pm, with host Bill Richardson. CBC Radio 2 is at 94.1 FM in Toronto. Visit CBC Radio's Concert on Demand web page where you can hear previously recorded Esprit concerts.

**Esprit Orchestra Sunday NOVEMBER 23<sup>rd</sup>, 2008**

**Alex Pauk Music Director & Conductor**

**Flute**

Douglas Stewart

**Flute/piccolo**

Christine Little

**Piccolo**

Maria Pelletier

Shelley Brown

**Oboe**

Lesley Young

Hazel Nevin Newton

Karen Rotenberg  
(also English horn)

**Clarinet**

Colleen Cook

Greg James

Richard Thomson

Michele Verheul

**Bassoon**

Gerald Robinson

William Cannaway

Julie Shier

**Contra Bassoon**

Stephen Mosher

**Alto/Sop Saxophone**

Robert Carli

**Horn**

Gary Pattison

Vincent Barbee

Diane Doig

Linda Bronicheski

**Trumpet**

Robert Venables

Robert DiVito

Michael Fedyshyn

Brendan Cassin

**Trombone**

Robert Ferguson

David Archer

**Bass Trombone**

Herbert Poole

**Tuba**

Mark Bonang

**Harp**

Erica Goodman

**Piano**

Stephen Clarke

**Celeste**

Christopher Foley

**Percussion**

Blair MacKay

Trevor Tureski

Mark Duggan

Graham Hargrove

Romano DiNillo

**Violin 1**

Corey Gemmell

Concertmaster

(November 23<sup>rd</sup>)

Anne Armstrong

Parmela Attariwala

Mia King

Sandra Baron

Sonia Vizante-Bucsa

Marianne Urke

Xiao Grabke

Ayako Miyagawa

Renee London

Elizabeth Andrews

Floortje Gerritsen

**Violin 2**

Louise Pauls

Michael Sproule

Hiroko Kagawa

Bethany Bergman

Nicole Zarry

Alexa Wilks

Jeewon Kim

Janet Horne

Norman Hathaway

Angel Wang

**Viola**

Rhyll Peel

Katherine Rapoport

Capella Sherwood

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## SELECTED BIOGRAPHIES

### ALEX PAUK

#### MUSIC DIRECTOR & CONDUCTOR

Alex Pauk, composer, conductor, educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 50 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, *Toward a Living Art* Education Programme, *Creative Sparks* mentoring and outreach project, tours and International relations, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. Pauk has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions of recent years include; *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*.

Read more about our Music Director and Conductor at [www.espritorchestra.com](http://www.espritorchestra.com).

## GUEST ARTISTS

### MARIE BÉRARD VIOLIN

Best known as the concertmaster of the Canadian Opera Company Orchestra, Marie Bérard is also a sought-after chamber musician, soloist, recording artist and teacher. Ms. Bérard received her training at the Trois-Rivières Conservatory and University of Toronto. Highly regarded as an interpreter of contemporary music, Ms. Bérard's recording of *A Paganini* by A. Schnittke was voted "best performance of the year" by the CBC Radio audience and in 2002, she released a recording of a concerto by Henry Kucharzyk for violin and brass ensemble.



Ms. Bérard is a regular performer at numerous chamber music festivals, notably the Ottawa International Chamber Music Festival, The Blair Atholl festival in Scotland and Domaine Forget in Charlevoix, Québec and holds the position of Associate Concertmaster of the Mainly Mozart festival orchestra in San Diego, California. In the fall of 2000, Ms. Bérard joined the faculty of the Glenn Gould School in Toronto and is an active member of their chamber ensemble "ARC" with whom she toured China in 2006. Marie plays a 1767 Pietro Landolfi violin.

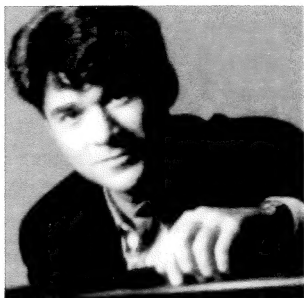




## ANDREW BURASHKO

### PIANO

Since his brilliant debut with the Toronto Symphony at the age of 17 under the baton of Sir Andrew Davis, Andrew Burashko has established himself as one of the most sought after soloists in Canada. As a soloist, he has performed extensively throughout Canada, the United States and Europe.



Born in Moscow into a family of musicians, Andrew Burashko began his studies with Marina Geringas at Toronto's Royal Conservatory of Music. He later studied in Vancouver, Toronto, and New York City. Passionately dedicated to the music of our time as well as to the great piano masterworks of the past, Andrew Burashko has developed a reputation for versatility and brilliantly conceived programs.

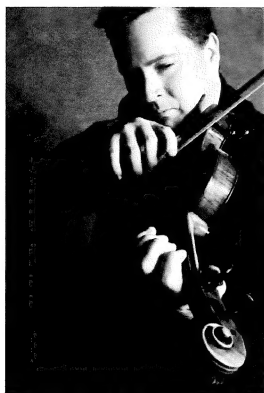
Andrew Burashko's musical dexterity and commitment to building a future audience for classical music brought him in 1998 to the artistic directorship of the Art of Time Ensemble, a chamber music society comprised of the finest classical and jazz players on the Canadian scene. Art of Time Ensemble has been acclaimed for its provocative programming, exciting performances and its ability to reach across the borders that often separate artistic genres and audiences.



## CONCERTMASTER (November 23, 2008)

### COREY GEMMEL

Corey Lyle Gemmell, violinist, is a native of Hamilton, Ontario. He has distinguished himself as a soloist and chamber musician with performances in Canada, Germany, the United States and China. He is currently concertmaster for The Sound of Music at the Princess of Wales. As an active chamber musician Mr. Gemmell performs in numerous festivals and recitals each season. At present Mr. Gemmell is a member of the Esprit Orchestra, associate concertmaster for Toronto Philharmonia and a member of the Mississauga Sinfonietta, toneART Ensemble, Ergo Ensemble and the Elgin String Quartet.



He can be heard on compact disc in recordings of sonatas by Brahms, Ravel, Robert A. Baker, David Eagle and Hope Lee. As an adjudicator Mr.

Gemmell makes appearances at music festivals across Canada and he has sat on juries at the University of Western in London, Ontario. He is on faculty at the Royal Conservatory of Music, the National Music Camp and is a member of the Royal College of Examiners.





## JOHN ADAMS COMPOSER

One of America's most admired and respected composers, John Adams (b. 1947, Worcester, Massachusetts) is a musician of enormous range and technical command. His works, both operatic and symphonic, stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. Over the past 25 years, Adams's music has played a decisive role in turning the tide of contemporary musical aesthetics away from academic modernism and toward a more expansive, expressive language, entirely characteristic of his New World surroundings.

Born and raised in New England, Adams learned the clarinet from his father and played in marching bands and community orchestras during his formative years. He began composing at age ten and heard his first orchestral pieces performed while still a teenager. In 1985, Adams began a collaboration with the poet Alice Goodman and stage director Peter Sellars that resulted in two groundbreaking operas: *Nixon in China* (1984-87) and *The Death of Klinghoffer* (1990-91). Produced worldwide, these works are among the most performed operas of the last two decades.

John Adams is an active conductor, appearing with the world's greatest orchestras and with programs combining his own works with others by composers.

[www.earbox.com](http://www.earbox.com)



## SHORT RIDE IN A FAST MACHINE (1986)

*Short Ride in a Fast Machine* is a joyfully exuberant piece, brilliantly scored for a large orchestra. The steady marking of a beat is typical of Adams's music. *Short Ride* begins with a marking of quarter-notes (woodblock, soon joined by the four trumpets) and eighths (clarinets and synthesizers); the woodblock is fortissimo and the other instruments play forte. Adams sees the rest of the orchestra as running the gauntlet through that rhythmic tunnel. About the title: "You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn't?"

*Short Ride in a Fast Machine* features the usual minimalist earmarks: repetition, steady beat, and, perhaps most crucially, a harmonic language with an emphasis on consonance unlike anything in Western art music in the last five hundred years. Adams is not a simple or simple-minded artist. His concern has been to invent music at once familiar and subtle. For all of their minimalist features are full of surprises, always enchanting in the glow and gleam of their sonority, and bursting with the energy generated by their harmonic movement.

Michael Steinberg (from *The John Adams Reader*)



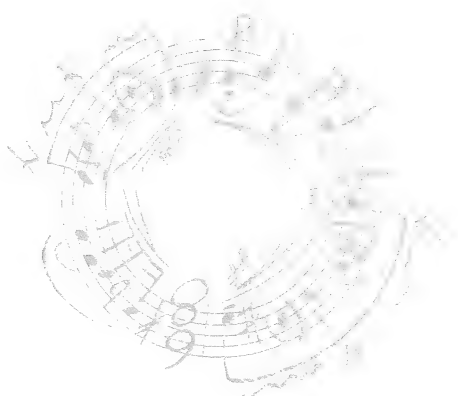
## **R. MURRAY SCHAFER**

### **COMPOSER**

R. Murray Schafer (b. 1933, Sarnia, Ontario) is one of Canada's pre-eminent composers and is known throughout the world. In an era of specialization, Schafer has shown himself to be a true Renaissance man. Murray Schafer has won national and international acclaim not only for his achievements as a composer, but also as an educator, environmentalist, literary scholar, visual artist and provocateur. After receiving a License in piano through Royal Schools of Music (England) in 1952, he pursued further studies at the Royal Conservatory of Music and the University of Toronto, followed by periods of autodidactic study in Austria and England, which encompassed literature, philosophy, music and journalism. A prolific composer, Murray has written works ranging from orchestral compositions to choral music, as well as musical theatre and multi-media ritual.

R. Murray Schafer has repeatedly challenged and transcended orthodox approaches to music and the presentation of music through his unique explorations of the relationships between music and its place in the arts and culture of his time. Many of his compositions and writings stand as landmarks in the evolution of music and its communications in the 20th century.

Murray Schafer has been honored with many awards throughout his career including Glenn Gould Award, the Jules Leger Prize for New Chamber Music, the Prix International Arthur-Honegger, the Banff National Award in the Arts, the Canada Council Molson Prize for the Arts, the Ontario Arts Council's first Lifetime Achievement Award.



## *DREAM RAINBOW, DREAM THUNDER* (1986)

*Dream Rainbow, Dream Thunder* is a fantasy for orchestra, derived for the most part from a single evening's improvisation on the piano. Although I don't normally compose at the piano, I sometimes find late evening inspirations helpful in releasing ideas. These will then be worked out in detail the next morning at the drawing table.

On the occasion when I improvised what I subsequently notated in this piece, I was living in Switzerland. I had just returned with Eleanor James from a visit to Neuschwanstein, King Ludwig's castle in the Bavarian mountains. Rain and mist shrouded the mountain as we hiked up to pay our respects to this strange edifice, conceived out of love for the music of Wagner. Wagner is detectable in my improvisation, but so are a lot of other influences. I don't think it matters much. *Dream Rainbow, Dream Thunder* joins yesterday with days of long ago and tomorrow with days that will never be.

R.M. S.

### **Did You Know?**

A special musical instrument called wind machine is used in this piece. The wind machine is a specialist instrument used to produce the sound of wind. One type uses an electric fan with wooden slats added to produce the required sound. More frequently, a drum covered in fabric is rubbed against wooden or cardboard rods when a handle is turned, making a swooshing sound. Examples of classical music that uses the instrument: Rossini's *The Barber of Seville*, Strauss' *Don Quixote*, Messiaen's *Des Canyons aux étoiles...*, Puccini's *La Fanciulla del West* and others.



## VALENTIN SILVESTROV

### COMPOSER

Valentin Silvestrov (b.1937, Kiev, Ukraine) received his professional education as a composer at the Kiev Conservatory. He was a winner of the International Sergei Koussevitsky Award in the USA in 1967 and of the International Gaudeamus Competition. He received the title of a People's Artist of the Ukraine in 1989. Among his works are numerous orchestral compositions, solo and choral cantatas, works for chamber ensemble for various combinations and other music.

The composer is just starting to become better known in the West, but in the former Soviet Union he has long earned the respect of such contemporary heavyweights as Alfred Schnittke and Arvo Part. Partially, this is due to his courage during the Soviet period. When faced with expulsion from the Composers' Union in 1974, he chose to withdraw from public rather than renounce his modernist style. Instead, he composed *Silent Songs* a cycle intended to be played in private. The songs' quiet dynamics, use of melody, and integration of voice with piano would all come to have a direct impact on his later works, including the two pieces compiled on this new CD.

In his music one could sense an exceptional spiritual saturation and a purity of artistic will. Silvestrov's music speaks about what is most important about the human being, who listens attentively to himself and to the surrounding world. According to the composer, "music is not a philosophy, but a song sung by the world about itself, a sort of a musical testimony of existence".



## **DEDICATION (1990 - 1991)**

Inscribed to its first interpreter, Gidon Kremer, Silvestrov's *Dedication Symphony* offers a new solution to the idea of the postlude. Even its title alludes to what the composer describes as “a kind of ritual”. “One sort of music is inscribed to another”, Silvestrov explains. “In this symphony, there are inscriptions in the text, inscriptions of gratitude, with the phenomenon of melody as a symbol of gratitude.”

A “breathing” tonal texture made up of indistinct calls and their endlessly reverberating echo emerges from the opening cluster (a band of several adjacent notes sounding simultaneously), which itself is like a call. Within this organically growing temple of sound, the “ritual” of dedication is celebrated, with “inscriptions” appearing in the form of melodies of ever-increasing clarity. Melody, in its widest sense, has “always been entrusted to us, simply as God's gift to music”, Silvestrov insists. *Dedication* is cast in a “broadly sweeping, breathing and singing” form, with every movement conforming to the proportions of the golden section and culminating in its own independent melody. Only brief melancholic phrases are heard in the orchestra in the opening movement. The second movement brings with it an unmistakably pastoral, Schubertian theme. The theme is transformed into a barely audible bridge to the final movement, in which this theme and its tonality disappear for a time, in order to return, after a tortuous and tormenting journey, in a quiet and profound meditation. The new melody a longer, even more beautiful and more translucent variant of the theme from the second movement appears as a third “inscription” in this final movement, where it functions as a lyrical apotheosis. The final *Moderato* recalls the opening movement and is dominated by the “voices of nature”, voices which semantically speaking, play a not important role in Silvestrov's works. As in all Silvestrov's postludes, silence produces a feeling of endlessness out of which a new piece of music can inevitably come into being.

Tatyana Frumkis

Translation: Val Troute

## AARON COPLAND COMPOSER

Son of Russian Jewish immigrants, *Aaron Copland* (1900-1990) began his study of music with piano lessons from his older sister. While in high school, he studied harmony, counterpoint and orchestration, but at age twenty, left New York to study in Paris. There he was exposed to a wide variety of new styles returning to a New York that was in the midst of an artistic and social revival and he immediately became a part of that renewal.

His early music mixes very modern musical ideas with hints of jazz influence. Pieces such as his *Piano Variations* stand out for their harmonic and rhythmic experimentation, and jazz rhythms are an important part of his *Music for the Theatre*. Reacting to a changing social consciousness, he began to shape his style to speak to a larger segment of the population. This comes through most clearly in ballets such as *Billy the Kid* and *Appalachian Spring* and in his music for films. In these works, simpler (but no less sophisticated) harmonies, broad melodies, and hints of folk melodies created a sound that came to be associated with our pictures of the mythic American West. And works such as *Fanfare for the Common Man* and *A Lincoln Portrait* added a populist and patriotic element. While Copland never abandoned the more adventurous style, he is best remembered, and justly so, for creating a truly American symphonic style. Over the course of his life he not only served as a trendsetter, but also played an important role in the development of younger composers. He was, in fact, the musical father to more than one generation of young composers.





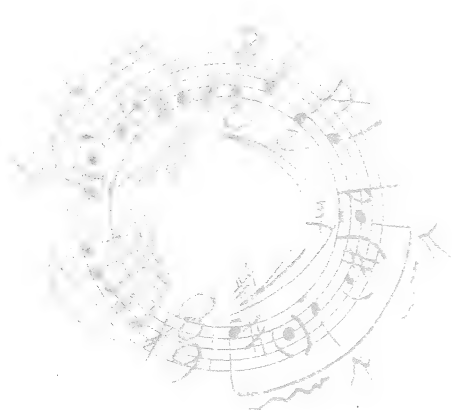
## PIANO CONCERTO #1 (1926)

*Piano Concerto* was composed after Copland's return from Paris and reflects his interest in jazz rhythms during that period. At first Copland sought for Americanism in the influence of jazz, as he had played it as part of a hotel orchestra in the summer of 1924. Jazz at the time was regarded as not quite nice. It was associated with gambling joints and brothels and so Copland thought he could make it respectable by combining it with classical music and form. The *Concerto for Piano and Orchestra* contrast jazzy portions with slow introspective sections that use bluesy lines over atmospheric ostinati.

Copland played the piano solo in the premiere of his *Jazz Concerto* with Koussevitzky and the Boston Symphony Orchestra. Scored for large orchestra, the instrumentation includes alto and soprano saxophones and extra percussion. The Concerto is in two sections reflecting what Copland considered the two basic moods of jazz "the slow blues and the snappy number." Copland's parents came from Brooklyn to Boston for the premiere, and Copland wrote, "I was delighted when Ma said it was her proudest moment and that my playing in the Concerto made all those music lessons worthwhile!" The critics panned the piece, and it retained a reputation as a shocker until Bernstein revived it in 1946 with Leo Smit at the keyboard.

Vivian Perlis, 1998

Boosey & Hawkes, Inc.





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## A NEW FUNDRAISING SEASON

Esprit Orchestra is excited to be launching another riveting season. This season's programming reveals a broad spectrum in the colours of sound and makes lots of room for audiences to explore stylistic tendencies. Many compositions are at the leading edge of today's new orchestral forms and techniques with some requiring the most challenging displays of solo virtuosity to be heard anywhere. Without the invaluable contributions of our Individual Supporters and Patrons, we would be unable to bring such wonderful and valuable repertoire to the concert hall.

With a new season begins new year for our essential fundraising efforts. This year individual donations are ever more important as foundation and corporate support decreases considerably. Your supporting participation will help Esprit realize a wide range of projects and ensure that Esprit keeps its strong Canadian musical presence. Your contribution sustains our hallmark concert series and invigorates exciting educational and outreach initiatives such as *New Wave* Composers Festival, *TALA* and *Creative Sparks*. It is not only our volunteers and staff that collaborate to ensure our success; each donor is an important, indispensable partner to Esprit. Your financial contribution will facilitate Esprit's artistic journey. We look forward to passionately demonstrating that your financial support guarantees Esprit's continued success.

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## CREATIVE UPDATE

The upcoming Esprit concert *Breathless* (February 6, 2009) features works by two prominent accomplished European composers. One of them is Unsuk Chin, a highly successful Korean-born composer who studied with Ligeti in Hamburg and is now resident in Berlin. The remarkable aural world of her *Double Concerto* is a culmination of Chin's exploration of piano and percussion sonorities. This outstanding piece makes ear and mind race.

The excitement generated by Thomas Adès, dubbed as the next big thing in British composition, has a firm foundation. His scores reveal a disparate array of influences, as with many contemporary composers, but also a distinct and identifiable voice. His music has "the combination of cutting-edge intellectualism and an emotional connection," in the words of the tenor Ian Bostridge, a frequent collaborator. His music has attracted numerous awards and prizes, including the prestigious Grawemeyer Award (2000) of which he is the youngest ever recipient. His *Three Studies from Couperin* is based on and incorporates melodic material from a Couperin harpsichord piece; it blends the melodic strains of the French Baroque with modern musical language, and includes a bit of 18th-century style and attitude.

The concert also features works by two renowned Canadian composers. One of them is colourful piece by Alexina Louie titled *Infinite Sky with Birds*. The vision of a free-wheeling, large flock of birds quickly taking flight was the inspiration for this work. It is infused with light, motion and speed. Louie is one of the most frequently performed Canadian classical composers and a two-time Juno Award-winner of international renown.

John Rea is the recipient of many awards; he has been frequently commissioned, and has written works in several genres. His work *Figures hâtives* (*Hurried Figures*) is about ways we listen and experience music and in particular, the idea of "fast" or "hurried" listening. Rea frequently makes reference in his works to historical European and non-western (e.g., Indonesian) music. His music encompasses a variety of styles and influences, but always shows a concern with structure and a quest for originality of language. A frequent theme in Rea's compositions is the interplay of fantasy and reality. He has described his music as alternating "between a poetics related to the projection of an acoustic geometry and another associated with the projection of narratives or of a certain theatricality"



## UPCOMING CONCERTS

**Friday, February 6, 2009**

### *Breathless*

8 pm concert; 7:15 pm pre-concert talk

Jane Mallett Theatre

**UNSUK CHIN**, *Double Concerto* for piano, percussion and ensemble

**ALEXINA LOUIE**, *Infinite Sky with Birds*

**JOHN REA**, *Figures hâtives* for violin and orchestra

**THOMAS ADES**, *Three Studies from Couperin*

Alex Pauk - conductor; Marie Bérard - violin; David Swan - piano; Ryan Scott - percussion

**Thursday, March 26, 2009**

### *Brand New and Pre-Loved*

8 pm concert; 7:15 pm pre-concert talk

Jane Mallett Theatre

**BRUCE MATHER**, *Hommage a John Hawkins\**

**ANDREW STANILAND**, *Concerto for Percussion and Orchestra\**

**MAYKE NAS**, *La Belle Chocolatiere*

**OMAR DANIEL**, *Trope*

**MAGNUS LINDBERG**, *Feria*

Alex Pauk - conductor, Aiyun Huang - percussion

**Friday, May 1, 2009**

### *Demon*

8 pm concert; 7:15 pm pre-concert talk

Jane Mallett Theatre

**CHRIS PAUL HARMAN**, *Concerto for Harp and Orchestra\*\**

**DOUGLAS SCHMIDT**, *New Work\*\** for chorale and orchestra

**MAKI ISHII**, *Saidôki (Demon)*

**JOHN CORIGLIANO**, *Three Hallucinations*

Alex Pauk - conductor; Ryan Scott - percussion; Erica Goodman - harp; the Nathaniel Dett Chorale, Brainerd Blyden-Taylor - conductor

\* World Premiere

\*\* World Premiere and Esprit Commission

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- Contact Elena Koneva at 416.815.7887 or email [info@espritorchestra.com](mailto:info@espritorchestra.com)

# Notes

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A young deer with light brown fur and large ears stands in a forest of birch trees with white bark. The scene is brightly lit, suggesting a sunny day.

Just Because  
they say **GREEN.**

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